570-214-1029-A

WRITE BROADCAST FEATURE COPY

TEC Lesson 570-214-1029-A

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OFFICE OF THE CHIEF OF PUBLIC AFFAIRS
DEPARTMENT OF THE ARMY
WASHINGTON, D.C. 20310

STUDENT/SUPERVISOR INSTRUCTIONS, PRE-TEST/POST-TEST, AND ANSWER KEY CONTAINED IN THIS BOOK

REVISED JANUARY 1985

READEX best copy available

READ THE STUDENT/SUPERVISOR INSTRUCTIONS CAREFULLY. BE SURE YOU UNDERSTAND THEM COMPLETELY BEFORE BEGINNING THE LESSON. PLEASE DO NOT WRITE IN THIS BOOK.

The words "he," "his," and "men," used in this publication, represent both the masculine and feminine genders, unless otherwise specifically stated.

STUDENT/SUPERVISOR INSTRUCTIONS

TYPE OF LESSON

- Broadcast Journalism

AUDIENCE

- Broadcast Journalists
- Skill levels 1-4

TRAINING OBJECTIVES

Soldiers completing this lesson will be able to:

- Identify sources and conduct feature research.
- Identify the five types of features.
- Write radio and television features using the proper format.
- Ensure features conform to Public Affairs policies and Army regulations.

MATERIAL/EQUIPMENT/PERSONNEL REQUIRED

- Typewriter
- Pencil
- Paper

TIME REQUIRED

- Individual: Two hours
- Group: Two hours

REFERENCES

- DINFOS Radio and Television Handbook
- DINFOS Broadcast Writing Style Guide

STUDENT/SUPERVISOR INSTRUCTIONS

STUDENT INSTRUCTIONS

- Prerequisites: Before taking this lesson, you should have successfully completed TEC Lesson 570-214-1028-A, Write News/Sports Copy.
- Take the Pre-test/Post-test. If you pass, you do not have to take the lesson.
- Make sure you have the material and equipment required to complete the lesson.
- Take the lesson. Use a separate sheet of paper for the exercises. Do not write in this book.
- When you complete the lesson, take the Pre-test/Post-test again. If you do not pass, take the lesson again.

SUPERVISOR INSTRUCTIONS

- Make sure the student has completed the prerequisites listed in the student instructions.
- Administer the Pre-test to determine the need for the lesson. Responses to test questions must be made on a separate sheet of paper, not in the lesson book. To pass the test, a soldier must answer 10 of the 13 test items correctly.
- Make sure the students have the material, and equipment to complete the lesson.
- Administer the lesson to students who do not pass the Pre-test/Post-test. Remind them to write their responses to the exercises on a separate sheet of paper and not in the book.
- Administer the Pre-test/Post-test to students who complete the lesson. Students who do not pass must take the lesson again.

TEC LESSON 570-214-1029-A

Write Broadcast Feature Copy

This test consists of 13 questions that cover every training objective of the lesson. These questions have a total value of 13 points. When you have completed the test, check your answers against the Pre-test/Post-test Answer Key on page 27. If you do not score at least 10 points, you must take the lesson or take it again if you have already taken it. Write your responses on a separate sheet of paper. Do not write in this book.

1. Above all else features should emphasize _____.

   a. people
   b. organizations
   c. the mission
   d. command policy

2. Features support which of the following Public Affairs objectives?

   a. Command Information
   b. Public Information
   c. Community Relations
   d. Policy and Programs

3. The broadcast feature lead should include?

   a. a general what happened lead
   b. an attention grabbing fact
   c. all the five W's

4. Broadcast copy should be _____.

   a. conversational
   b. formal
   c. detailed

5. The feature story hidden in a publicity request is called?

   a. a followup
   b. a background story
   c. a sidebar
   d. a wraparound

6. The close of a feature story must include what type of information?

   a. selling point
   b. slug line
   c. telling point
   d. most important fact

7. The feature story focuses on the _____ news item.

   a. hard
   b. soft
   c. important
   d. non

8. The best way to avoid factual errors is to _____ your topic before writing it.

9. Broadcast features must be _____, maintaining one central theme.

   a. detailed
   b. short
   c. planned
   d. concise

10. In television features the video must complement?

    a. sound effects
    b. graphics
    c. audio
    d. delivery style

11. Features must not violate privacy. Army privacy guidelines are stated in?

    a. AR 600-200
    b. AR 601-201
    c. AR 340-10
    d. AR 340-21

12. Feature leads should contain no more than _____ words.

    a. 20
    b. 25
    c. 15
    d. 30

13. A feature story on the Army's new tank which has arrived at your command is an example of what type of feature?

    a. documentary
    b. news
    c. instructional
    d. narrative

INTRODUCTION

The broadcast feature is similar to the documentary. However, it's shorter and not quite as detailed. **HUMAN INTEREST** and **INFORMATIONAL FEATURES** have always played a prominent role in broadcasting and their popularity seems to be on the rise. Electronic media has wisely made use of features in the same way that newspapers have exploited human interest in stories. In military programming, features lend themselves very successfully to the accomplishment of command information objectives.

In this lesson we'll discuss the basic ingredients of the broadcast feature, where to look for feature ideas, discuss feature writing and then give you a chance to write a feature of your own.

ANATOMY

Broadcast features usually focus on soft news items, i.e., the unique human interest feature, recreational activities, or on a famous personality.

The feature explains the subject matter in an imaginative and colorful style. The pace of the feature is relaxed in contrast to the hard news story which has that strong sense of immediacy.

The feature can be part of a newscast, where the feature series has become an accepted part of current day Broadcast Journalism or it can stand by itself.

Features vary in length. They can be as short as one minute or as long as fifteen minutes. There is no firm rule for the length other than use your material in a concise fashion that will hold the audience's attention. You will find however, that the average length for a feature presented during a newscast is from two to three mintues and that some stations do in fact have standard policies that govern feature length.

WHERE TO LOOK FOR FEATURES

Sources for feature stories are everywhere. You the feature writer must be aware of the world around you. Just about anyone or anything can be the subject of a feature! Everyone has experienced something in his lifetime that is worth sharing with a broadcast audience. You just have to dig for it and be an active part of your community. Always remember people are interested in other people and are always curious about the unique.

Features can also be found in newspaper copy. For example, broadcast outlets constantly receive requests for publicity. Often these requests hide feature material. Print journalists refer to these discoveries as sidebars. For example, the Officer's Wive's Club may be sponsoring a bazaar to provide graduating high school seniors with scholarships. In discussing the request for publicity you may discover that a student who previously benefited from a scholarship

was being considered for a position in the U.S. State Department. This is just an idea about how the most innocent of source material can result in a broadcast feature. Here are some other sources for feature stories.

- Requests for live coverage
- Openings of new facilities
- Sports events
- Local or unit newspapers, bulletins, or flyers
- Local public affairs offices
- The post library
- National publications

No matter what your source, never forget to emphasize PEOPLE in your features.

TYPES OF FEATURES

As in print journalism there are different types of features in the broadcast medium. They are:

NEWS FEATURE—focuses on a human-interest aspect of a news event.

Example: The story of how parents of a POW coped while their son was held in captivity.

SPORTS FEATURE—like the news feature, it deals with the "person" side of the story.

Example: The football player who scored the winning touchdown for his college team was actually an ice hockey star all his life.

NARRATIVE FEATURE—similar to a short story in form, with action, adventure and description.

Example: An entire military company's preparation and participation in a project to support an orphans' home at Christmas with gifts, candies and dinner.

DOCUMENTARY FEATURE—similar to the narrative feature but deals more specifically with subjects within the academic or scientific arena.

Example: The tracking, planning, development and deployment of a new weapons system.

INSTRUCTIONAL FEATURE—gives specific directions that the average listener or viewer can follow to accomplish something.

Example: Cooking; woodworking; other hobby programs.

SELF-EVALUATION EXERCISE

Exercise 1:

1. The feature story is similar to _____.

   a. a spot announcement
   b. a public service announcement
   c. a news report
   d. a documentary

2. Feature series have become an accepted part of _____.

   a. prime time programming
   b. newscasts
   c. local public information objectives
   d. the Army's advertising campaign

3. Feature stories focus on _____.

   a. hard news items
   b. soft news items
   c. items of interest to the Public Affairs Officer
   d. any item not worthy of a news report

4. Feature copy explains the story in a _____ style.

   a. straightforward and objective
   b. soft and quiet
   c. cool and relaxed
   d. colorful and imaginative

5. The story of a soldier spending Christmas with a German family is an example of what type of feature.

   a. sports.
   b. documentary.
   c. news.
   d. narrative.

ANSWERS TO SELF-EVALUATION EXERCISE

Self-evaluation Exercise 1:

1. d. a documentary
2. b. newscasts
3. b. soft news items
4. d. colorful and imaginative
5. d. narrative

WRITING THE FEATURE

Broadcast writing style and mechanics still apply in feature writing. You should review TEC Lesson 570-214-1028-A, Write News/Sports Copy, for proper writing style techniques. To refresh your memory, here is a list of key writing elements you should keep in mind when writing your broadcast feature story.

- Develop and write an effective attention-getting lead.

- Develop and write a body that keeps your listener's or viewer's attention. **NOTE**: Unlike news writing, you need not give your major facts in the lead. Instead, you should write for effect. **Example:** In Paul Harvey's daily feature "The Rest of the Story," Harvey uses an attention-getting lead and then holds you in suspense throughout the rest of the report until the surprise at the end . . . when he reveals the most important part of the report.

- Your copy must be clear, concise, accurate, and **CONVERSATIONAL.** (You write as you speak. Use contractions often, use common, easily pronounced words).

- Write in the active voice, using present or "natural" tense.

- Write short sentences: Use about 17 to 25 words per sentence. The average announcer speaks at the rate of 150 words per minute.

- Use absolutely clean copy, free of mistakes. This is the rule for copy designed for outside release to radio and television stations. Sloppy copy is a distraction to the announcer.

- Be certain to research your topic in the fullest detail before you begin writing. Proper research will help avoid factual errors in your copy and will assure that the topic you have chosen is proper for your medium. For instance: Is the topic visual enough for television?

- When writing your feature be logical and maintain one central theme or idea throughout. A feature that violates this principle will ramble on endlessly and stands the chance of losing the audience's attention.

- Use words that are vivid and descriptive. In a radio feature your words should stimulate the senses. The listener should be able to see, smell, hear, feel or taste, depending on your subject matter. Words in a television feature should support both the meaning and the dynamics of your video. The principle of video complementing audio is one of the central themes of television writing.

• Your feature must include a telling point: the end of your production if you will. The telling point is the logical conclusion of your work. It is here where you restate the central theme of your feature, and in essence tell the audience why you told them the story in the first place. The telling point may be unique, cute or humorous in nature. However, you should avoid ending all of your features in this manner, as all features do not lend themselves to this type of close.

• Do not be afraid to use sound effects, music, or other production aids in your features. Make sure they support the theme and mood of your work and do not detract from it.

POLICY AND REGULATION

Be certain your topic does not violate security or does not violate standard public affairs policy, as stated in AR 360-5, AR 360-81, AR 380-5. If you are working at an AFRTS outlet, DOD directive 5120.20 also applies. The topic should not violate local command public affairs policy.

Your feature must not be libelous, violate host country sensitivities if you are assigned overseas, or violate privacy in accordance with AR 340-21.

WRITING THE BROADCAST LEAD SENTENCE

Broadcast Versus Print Leads

The term "lead sentence" is newspaper or print jargon coined to describe the first sentence of a news or feature report. It was adapted by broadcasters and essentially serves the same purpose that it does for print copy.

There is one major difference between the print and broadcast lead. Although both leads serve to gain the attention of the audience, the newspaper can be read at anytime or in any place the reader chooses. In essence, the reader chooses the environment in which he will absorb the information. The broadcast writer has no such advantage. The audience only gets one chance to hear or see your work in an environment he cannot control, placing an even greater emphasis on the lead. The broadcast feature must compete with the other noises of the environment, i.e. street sounds, people talking, or the noise of appliances in the home. The broadcast lead must be strong and dynamic enough to not only compete with these other noises, but attract the audience to the production.

The newspaper can be read over again, but the broadcaster only gets one chance to get through to the audience, so make it your best.

Types of Broadcast Leads

In hard news copy your lead is almost always a "What Happened" lead. Feature leads should match the mood of your story. A dramatic event should have a dramatic lead. If your feature is light or humorous, your lead sentence should reflect this. One other type of lead is the narrative lead where you give the chronology of a person or event. A feature lead might ask a question which the copy will go on to answer. Or you might compare and contrast in your lead, whatever you feel will best gain the attention of the audience.

When writing a feature you should keep the lead to 20 words or less. In the attempt to grab the audience quickly, use startling facts, statistics, or colorful words.

Feature copy allows you more freedom with words than does news writing. Take advantage of it. The feature thrives on fun, frolic, emotion, wit, and curiosity. However, with this freedom comes responsibility. You may not have fun with the facts. There is no literary license here. You must be factual first and always.

Broadcast writers spend a lot of time on their leads and rightly so. The lead is far and away the most important part of your copy. Poor leads will almost always fail to grab the audience, making all else that follows of little or no value.

Here are some examples of effective lead sentences:

DRAMATIC:

"IT HAS BEEN 36 YEARS SINCE THE GUNS FELL SILENT ACROSS THE PLAINS OF EUROPE."

This is the lead into a story about a military funeral held for a WWII aviator whose remains were found by a German farmer in 1980.

NARRATIVE:

"HE WAS BORN IN A SMALL TOWN, RAISED IN POVERTY, BUT WENT ON TO BECOME PRESIDENT OF THE UNITED STATES."

QUESTION:

"WOULD YOU LIKE A JOB, HIGH IN THE ALPS, 365 DAYS A YEAR?"

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SELF-EVALUATION EXERCISE

Exercise 2:

1. The most important part of a feature script is _____.

   a. the body
   b. the close
   c. the lead
   d. the telling point

2. The average word length of a feature sentence is _____.

   a. 17 to 30 words
   b. 15 to 25 words
   c. 17 to 25 words
   d. 15 to 17 words

3. Prior to writing a feature you should _____.

   a. select the talent
   b. conduct a site survey
   c. select sound effects
   d. research the topic

4. Features may not violate the privacy of persons involved. Privacy guidelines are found in which Army Regulation?

   a. AR 600-200
   b. AR 360-5
   c. AR 360-81
   d. AR 340-21

5. Read the following facts and write a fitting lead sentence for a broadcast feature report, using any of the types of leads described in the lesson.

   Bayreuth, Germany—Sergeant First Class Joe Doe is a U.S. Army platoon sergeant. He has been in the Army for 14 years and knits blankets for the needy as an off duty hobby. He has constructed 500 blankets and has since donated them to financially handicapped people at Christmas time. He started this hobby in 1956 while stationed in Germany. He learned his craft from a talented German hausfrau who owned her own shop. SFC Doe lived upstairs in a small apartment and it was this arrangement that got Doe interested.

ANSWERS TO SELF-EVALUATION EXERCISE

Self-evaluation Exercise 2:

1. c. the lead
2. c. 17 to 25 words
3. d. research the topic
4. d. AR 340-21
5. Your answer should look something like this:

   EACH CHRISTMAS, AN ARMY SERGEANT LITERALLY
   BLANKETS THE COUNTRYSIDE WITH GIFTS FOR THE POOR.

UNIQUE ELEMENTS OF THE TELEVISION FEATURE

Until now we've discussed features in a general sense, radio and television together. There are some additional concerns you will face in television feature writing that we will discuss in this section of the lesson.

Scripting

The script for television differs from radio. Whereas in radio you may write across the length of the page, in television the page will be broken in half vertically. The left side of the script is used for the video portion of the feature while the right side has the audio. Lines should always be double spaced and whenever there is a scene change you should triple space. Never single space your copy.

DESCRIPTION OF SCENE	**YOUR SCRIPT OR AUDIO IS PLACED ON THE RIGHT SIDE OF THE PAGE**
INCLUDE TYPE OF SHOT	**BE SURE TO SPACE CORRECTLY AND KEEP SENTENCES SHORT**

Video

As much as we've emphasized people as the subject of features, it is also important to include people as much as possible in the video of a television feature. For instance, if you are doing a feature on a tank company, you should try not to open the feature with a shot of a tank rolling through a training area, but with a shot of the tank commander or driver.

Scenes should be action oriented and people best serve this purpose. Yes, you can do a feature on tanks without ever showing a person, but your feature will be far more interesting, and hold the attention of the viewer longer if you show people who will be operating the tank. **PEOPLE, PEOPLE, PEOPLE!** should be your motto.

Although action shots are your goal, the action does not need to be wildly dramatic. Tight shots of children's or older people's faces make good openings for just about anything, just as long as the viewer has something to identify with and is given the incentive to keep on watching. Once his interest is aroused, he will tolerate a slackening of pace and tension while the scene is set for the story. Everything then depends on the narrative; the unfolding of the story and building to a climax and conclusion. New facts, new insights, new scenes, must be constantly found and presented, each one adding to the last and advancing the story.

TEC LESSON

Often when we think of writing we think only of words. In television the pictures you use are equal to the words you write. Dynamic, colorful copy must be supported by equally appealing video. The emotions you try to create with your words must be supported by the video. The reverse of this principle is also true. Colorful, action packed video that is supported by a dull or boring script does not make for a good feature. Only being able to mix words and pictures will allow you to become an excellent feature writer for television.

Narration

The delivery of your copy also needs to be mentioned as part of this process. Your video and copy must be interpreted properly so that the mood the announcer creates with his voice supports the audio and the video. Only if you write in a conversational style, that affords the announcer a sense of looseness of delivery, will your copy sound like anything but words being read from a paper. Remember you want your work to seem personal, one on one if you will, and not like the viewer is listening to a speech in a public forum. A man's home is his castle; a private place. Television writers must keep this in mind. Your subject matter needs mass appeal, but on the other hand it must be personal.

SELF-EVALUATION EXERCISE

Exercise 3:

1. The television script is divided vertically in which of the following manners?

   a. Video on the left and audio on the right.
   b. Time cues on the left and audio on the right.
   c. Audio on the left and sound effects on the right.
   d. Audio on the left and video on the right.

2. Television scripts should be spaced in which of the following manners?

   a. Double space lines and triple space between scenes.
   b. Single space lines and double space between scenes.
   c. Single space lines and triple space between scenes.
   d. Single space at all times.

3. What two ingredients must work together for an effective television script?

   a. Sound effects and words.
   b. Words and pictures.
   c. Sound effects and pictures.
   d. Graphics and sound effects.

4. A feature script is best written and delivered in which of the following styles?

   a. Hards news style.
   b. Conversational.
   c. Melodramatic.
   d. Impersonal.

ANSWERS TO SELF-EVALUATION EXERCISE

Self-evaluation Exercise 3:

1. a. Video on the left and audio on the right.
2. a. Double space lines and triple space between scenes.
3. b. Words and pictures.
4. b. Conversational.

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SELF-EVALUATION EXERCISE

Exercise 4:

WRITING EXERCISE

Now that we've looked at the rules of feature writing, it's time for you to write a feature of your own. You will need scratch paper and a pencil. Write your script on a separate piece of paper. When you have completed the exercise check your copy with the suggested copy on the next page. Do not write in this book.

You are assigned to an AFRTS outlet in Germany. The station manager has assigned you to produce a radio feature for airing during the Memorial Day newscasts. He tells you the feature should focus on the nearby military cemetery located in St. Avold, France. He further tells you to keep the feature to no more than one minute. After making contact with the cemetery curator, you discover the following facts for the story.

1. Monsieur Henri La Valle, 59, a resident of St. Avold close to the city of Metz, France, has been employed as the curator for the U.S. military WWII cemetery there for 30 years. He is the father of two children and speaks fluent English.

2. He was originally hired by the U.S. government when they canvassed the area looking for unemployed local nationals to work and landscape the proposed memorial site. The area sustained heavy damage in WWII and saw some intense fighting between the advancing allied and retreating German armies. Many allies died on the plains around Metz during the fighting. La Valle had been a member of the French underground during the war and was instrumental in establishing espionage and escape plans for the advancing allies. His underground movement harrassed the Germans.

3. La Valle is very pro-American. He was given the job of chief landscaper when it was discovered he was more than qualified for the work. Following the designs of a team of selected American architects, La Valle personally supervised the final transplanting of all the coffins and the insertion of the 5,000 crosses and stars of David in the attractive, serene cemetery.

4. The work on the landscaping was completed in 1954 and La Valle was asked by the authorities of the Battle Monuments Commission in Paris to remain on the job to become the assistant to the American in charge. La Valle eagerly accepted, and since being there he has been greeting visiting Americans by the thousands each year. La Valle says that each year the number of visitors gradually diminishes, but he says that relatives still send flowers from the United States to decorate the graves of their fallen loved ones.

5. Every year on Memorial Day, La Valle supervises the arrangements for a memorial service. He solicits the support of U.S. military units stationed in bordering West Germany. He contacts several military chaplains and a U.S. Army drill team complete with a buglar to play taps.

Exercise 4: (Continued)

6. The impressive ceremony is held at 11 A.M. on Memorial Day and is usually attended by the local citizenery who remember the fallen and liberation from the Nazis. Also, groups of American Girl and Boy scouts and French students are usually on hand along with several hundred soldiers from the U.S. and French armies.

7. The head of the cemetery is a U.S. civilian, Mr. John Johnson, a retired U.S. Master Sergeant. Of La Valle he says, "Henri has become a part of this memorial. He is the one who provides the continuity for the smooth operation of the cemetery. He knows the location of each soldier and is quick to help visitors locate grave sites. He is very knowledgeable about the history of each battle that was fought in the now serene rolling countryside around Metz."

8. La Valle is well known throughout the local community. He is always ready with a touching story about letters or visits from loved ones. He is married and he and his wife Jennette have two children: a son, Jean; and a daughter, Yvonne.

You may now begin. Feel free to use your imagination.

ANSWERS TO SELF-EVALUATION EXERCISE

Self-evaluation Exercise 4:

Your radio feature may look something like this:

MEMORIAL DAY — MAY 30, 1984

(60 SECONDS) — DO NOT USE AFTER 30 MAY 84

IT'S BEEN 39 YEARS SINCE THE GUNS FELL SILENT IN A EUROPE TORN BY WAR. THIRTY NINE YEARS IS TIME FOR MOST PEOPLE TO HEAL AND FORGET . . . TO GO ON WITH THEIR LIVES. BUT FOR PEOPLE LIKE HENRI LA VALLE THE MEMORIES WILL NEVER DIE. LA VALLE HAS DEDICATED HIS LIFE TO REMEMBERING. REMEMBERING NOT HIS PERSONAL PAIN, THE REMEMBRANCE OF THOSE WHO GAVE THEIR LIVES SO HE AND HIS FAMILY COULD BE FREE. LA VALLE WAS A FRENCH FREEDOM FIGHTER DURING THE WAR. TODAY HE IS THE CURATOR OF THE U-S MILITARY CEMETERY OF ST. AVOLD, WHERE FIVE-THOUSAND CROSSES AND STARS OF DAVID DOT THE GROUNDS. HENRI LA VALLE KNOWS THE NAMES OF ALL OF THEM. HE SUPERVISED THE BURIALS IN 1954 AND STILL HE WATCHES OVER THEM IN HIS OWN PRIVATE TRIBUTE. TODAY, MEMORIAL DAY IS A TRULY SPECIAL DAY FOR HENRI. AT 11 A-M HE SUPERVISES ST. AVOLD'S ANNUAL TRIBUTE TO THE FALLEN. THE BUGLER PLAYS, THE CHAPLAINS PRAY, THE LOCAL CITIZENS WATCH AND REMEMBER. FOR 30 YEARS THE CEREMONY HAS BEEN IDENTICAL, FOR HENRI LA VALLE A SPECIAL WAY TO SAY THANKS, KNOWING THEY DIED SO HE COULD BE FREE.

# # #

ANSWERS TO SELF-EVALUATION EXERCISE

Self-evaluation Exercise 4: (Continued)

If you had been assigned to write a television feature on Memorial Day, it might have looked something like the feature below. Notice the difference in format and the difference in copy. The radio feature is a personality feature on La Valle, while the television feature that follows is more a narrative feature focusing on the meaning of the day. There is no one way to write a feature. While the format of your feature should have looked like the example, the content might have been very different. Feature writing is the product of your imagination. The only boundary you face is not to take license with the facts. The examples are meant to show you how the same facts can be used to support two very different ideas.

MEMORIAL DAY — MAY 30, 1984

(60 SECONDS) — DO NOT USE AFTER 30 MAY 84

ZOOM OUT OF CROSS	THEY DIED ALMOST 40 YEARS AGO, IN THE BATTLE OF METZ.
WIDE SHOT CEMETERY	TODAY THEY REST IN THE CEMETERY OF ST. AVOLD.
MEDIUM SHOT GRAVES	FIVE-THOUSAND AMERICANS. JONES FROM IOWA. BROWN FROM COLORADO. ROSENBERG FROM NEW YORK.
WIDE SHOT GATE	ST. AVOLD, TODAY IS THE SITE OF ONE OF MANY U-S CEMETERIES IN EUROPE.

(MORE)

ANSWERS TO SELF-EVALUATION EXERCISE

Self-evaluation Exercise 4: (Continued)

STOCK FOOTAGE	THE SERENE SITE WAS COMPLETED IN 1954, IT WAS THEN THE VICTIMS OF A BRUTAL BATTLE WERE FINALLY LAID TO REST.
WALKING PAN GRAVES	THE STARS AND CROSSES OF DAVID RAISED.
AMERICAN FLAG	TODAY, ON MEMORIAL DAY, A SERVICE WILL BE HELD.
WIDE SHOT PEOPLE WALKING	IT HAS BEEN THE SAME FOR 30 YEARS NOW.
CLOSE UP FACES	IT WILL BEGIN AT 11 A-M.
CLOSE UP GRAVE	EULOGIES WILL BE READ, A BUGLER WILL PLAY,
WIDE SHOT PEOPLE	AND THOSE WHO SURVIVED WILL COME AND OFFER A SALUTE.
ZOOM OUT CITY TO CEMETERY	TIME HAS SEPARATED US FROM THE EVIL OF 40 YEARS AGO.

(MORE)

ANSWERS TO SELF-EVALUATION EXERCISE

Self-evaluation Exercise 4: (Continued)

SOLDIER ON GROUNDS

WORLD WAR TWO WAS NOT THE WAR
TO END ALL WARS. IN HONORING
THESE FALLEN HEROS WE ALSO TELL
THEM WE ARE STILL TRYING.

# # #

PRE-TEST/POST-TEST ANSWER KEY

Each part of an answer has a value of one point. The total possible score is 13 points. A passing score is 10 points or more.

1. a. people
2. a. Command Information
3. b. an attention grabbing fact
4. a. conversational
5. c. a sidebar
6. c. telling point
7. b. soft
8. research
9. d. concise
10. c. audio
11. d. AR 340-21
12. a. 20
13. a. documentary

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